



# Sritte Symphonie

IN E DUR

VON

## ROBERT FUCHS.

— OP. 79. —

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# Dritte Symphonie.

## I. Allegro maestoso.

Robert Fuchs, Op. 79.

2 Flöten.

2 Oboen.

2 Clarinetten in A.

2 Fagotte.

1. 2.  
Horn in E.

3. 4.

2 Trompeten in C.

2 Posaunen.

Baßposaune  
und Tuba.

Pauken in E, H.

1. Violine.

2. Violine.

Viola.

Violoncell.

Contrabaß.

1. *p espress.*

*p*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*arco*

*p*

*pizz.*

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1.2 Hr.  
in E.

2.VI.

Vla.

Vlc.

This system of the musical score includes staves for two flutes, two oboes, two clarinets in A, two bassoons, a pair of horns in E, two violins, viola, and violoncello. The key signature is three sharps (F#, C#, G#). The first flute part begins with a dynamic marking of *p*. The oboe part has a first ending bracket. The clarinet part features a first ending bracket and a dynamic marking of *p*. The bassoon part has a first ending bracket. The horn part has a first ending bracket and a dynamic marking of *p*. The violin part has a first ending bracket. The viola part has a first ending bracket. The violoncello part has a first ending bracket.

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

2 Hr.  
in E.

1.VI.

2.VI.

Vla.

Vlc.

Cb.

This system of the musical score includes staves for two flutes, two oboes, two clarinets in A, two bassoons, a pair of horns in E, first and second violins, viola, violoncello, and double bass. The key signature is three sharps (F#, C#, G#). The first flute part has a first ending bracket and a dynamic marking of *p*. The oboe part has a first ending bracket and a dynamic marking of *p*. The clarinet part has a first ending bracket and a dynamic marking of *p*. The bassoon part has a first ending bracket. The horn part has a first ending bracket and a dynamic marking of *p*. The first violin part has a first ending bracket and a dynamic marking of *p*. The second violin part has a first ending bracket and a dynamic marking of *p*. The viola part has a first ending bracket. The violoncello part has a first ending bracket. The double bass part has a first ending bracket and a dynamic marking of *p*. The tempo marking *sfz* is present below the double bass staff.

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1. 2.  
Hr. in E.

3. 4.

1. VI.

2. VI.

Vla.

Vlc.

Cb.

zu 2

p

espress.

espress.

espress.

espress.

espress.

espress.

pizz.

[illegible]

**A**  
su 2  
2 Fl. *f espress.*

2 Ob. *f*

2 Cl. in A. *f*

2 Fag. *f*

**A**  
1. 2. *f*

Hr. in E.

3. 4. *f espress.*

2 Trp. in C. *f*

2 Pos. *mf*

B-Pos. u. Tb. *B-Pos.*

Pk. *mf*

**A**  
1. Vi. *f espress.*

2. Vi. *f espress.*

Vla. *non divisi*  
*f*

Vlc. *f*  
*espress.*

Ch. *f*  
*espress.*

**A**

2 Fl. *zu 2*

2 Ob.

2 Cl. in A.

2 Fag.

1. 2. Hr. in E.

3. 4.

2 Trp. in C.

2 Pos.

B-Pos. u. Tb.

Pk.

1. Vl.

2. Vl.

Vla.

Vlc.

Cb.

*cresc.*

*ff*

*f*

*mp*

*B-Pos.*

*zu 2*

*3*

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1. 2.  
Hr. in E.

3. 4.

2 Trp.  
in C.

2 Pos.

B. Pos.  
u. Tb.

Pk.

1. Vi.

2. Vi.

Vla.

Vlc.

Cb.

*f*

*mf*

*fp*

*p*

*cresc.*

**B**

2 Fl. *f*

2 Ob. *f*

2 Cl. in A. *f*

2 Fag. *f* zu 2

1.2. Hr. in E. *f*

3.4. *f*

2 Trp. in C. *f*

2 Pos. *f*

B-Pos. u. Tb. *f* B-Pos.

Pk. *f*

**B**

1.VI. *f*

2.VI. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

**R**



This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including:

- 2 Fl.
- 2 Ob.
- 2 Cl. in A.
- 2 Fag.
- 1.2. Hr. in E.
- 3.4.
- 2 Trp. in C.
- 2 Pos.
- B.-Pos. u. Tb.
- Pk.
- 1.Vl.
- 2.Vl.
- Vla.
- Vlc.
- Cb.

The score includes dynamic markings such as *cresc.* (crescendo) and *ff* (fortissimo). There are also tempo markings like *zu 2* (allegretto). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and slurs.

**C**

2 Fl.  
pp

2 Ob.  
pp

2 Cl.  
in A.  
1.  
pp

2 Fag.  
pp

1.Vl.  
C  
pizz.  
pp

2.Vl.  
pp

Vla.  
pp

Vlc.  
arco  
arco

[illegible][illegible]

This is a page from a musical score, likely for a symphony. The page is filled with musical staves for various instruments. The instruments listed on the left are: 2 Fl., 2 Ob., 2 Cl. in A., 2 Fag., 1.2. (Horn in E), 3.4. (Horn in E), 2 Trp. in C., Pk., 1.VI., 2.VI., Vla., Vlc., and Cb. The score includes dynamic markings such as *rit.*, *mf*, and *espress.*. There are also tempo markings like *Ritenu.* and *And.*. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The page is numbered 11 at the bottom right.

Tempo. *p*

2 Fl. *p* *cresc.*

2 Ob. *p* *cresc.*

1. 2. *p* *cresc.*

Hr. in E. 8. *p* *cresc.*

1. 4. *p* *cresc.*

Tempo.

1. VI. *p dolce* *cresc.*

2. VI. *p dolce* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

Cb. *p* *cresc.*

2 Fl. *mf* *cresc.*

2 Ob. *mf* *cresc.*

2 Cl. in A. *mf* *cresc.*

2 Fag. *mf* *cresc.*

1. 2. *mf* *cresc.*

Hr. in E. 3. 4. *mf* *cresc.*

2 Trp. in C. *mf* *cresc.*

2 Pos. *mf* *cresc.*

Pk. *mf* *cresc.*

1. VI. *mf* *cresc.*

2. VI. *mf* *cresc.*

Vla. *mf* *cresc.*

Vlc. *mf* *cresc.*

Cb. *mf* *cresc.*

**E**

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Bg.  
zu 2

1. 2.  
Hr in E.

3. 4.

2 Trp.  
in C.

2 Pos.

B-Pos.  
u. Tb.

Pk.

1. VI.

2. VI.

Vla.

Vlc.

Cb.

**E** **f** **cresc.** **ff**

[illegible]

2 Cl. in A. *p*

2 Fag. *p*

1.Vl. *p* *dim.*

2.Vl. *p* *espress.* *dim.*

Vla. *p* *espress.* *dim.*

Vlc. *p* *dim.*

Cb. *p* *dim.*

2 Ob. *pp* *espress.*

2 Cl. in A. *pp*

1.Vl. *pp*

2.Vl. *pp*

Vla. *pp*

Vlc. *pp* *pizz.* *arco*

Cb. *pp*

**F**



2 Fl. *1.* *p espress.* *mp*

3 Ob. *mp*

2 Cl. in A. *pp* *1.* *mp*

2 Fag. *1.* *mp*

1. 2. Hr. in E. *pp*

3. 4. *p*

1. Vl. *p*

2. Vl. *p* *p espress.*

Vla. *p*

Vlc. *p* *espress.*

2 Ob. *1.* *mp espress.* *zu 2* *mp* *rinfs.*

2 Cl. in A. *1.* *zu 2* *rinfs.*

2 Fag. *1.* *espress.* *zu 2* *mp* *rinfs.*

3. 4. Hr. in E. *p* *rinfs.*

1. Vl. *rinfs.*

2. Vl. *rinfs.*

Vla. *rinfs.*

Vlc. *rinfs.*

Cb. *p* *rinfs.*

2 Fag. *mf* *zu 2*

1. 2. *poco f*

Hr. in E. *mp cresc.* *poco f*

3. 4. *poco f*

2 Trp. in C. *poco f*

1. VI. *p* *cresc.* *poco f* *dim.*

2. VI. *p* *cresc.* *poco f* *dim.*

Vla. *p* *cresc.* *poco f* *dim.*

Vlc. *p* *cresc.* *poco f* *dim.*

Cb. *p* *cresc.* *poco f* *dim.*

2 Fl. *p*

2 Ob. *p*

2 Cl. in A. *zu 2* *cresc.*

2 Fag. *zu 2* *cresc.*

1. 2. *1.* *p* *cresc.*

Hr. in E. *3. 4.*

1. VI. *p* *pespress.* *cresc.* *G*

2. VI. *p* *p* *cresc.* *f*

Vla. *p* *p* *cresc.* *f*

Vlc. *p* *p* *cresc.* *f*

Cb. *p* *p* *cresc.* *f*

*G*

2 Ob.  
2 Cl.  
in A.  
2 Fag.  
3, 4. Hr.  
in E.  
2 Pos.  
B-Pos.  
u. Tb.  
1. Vl.  
2. Vl.  
Vla.  
Vlc.  
Cb.

1.  
p  
zu 2  
p  
p  
dim.  
p  
mf  
mf  
dim.  
p  
dim.  
p  
dim.  
p  
dim.  
p

This system contains the first four measures of the score. The woodwinds (Oboe, Clarinet in A, Bassoon, Horns in E, and Trumpets) play sustained notes or simple melodic lines. The strings (Violins, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. Dynamics include piano (p), mezzo-forte (mf), and decrescendo (dim.). A first ending bracket is shown above the Oboe part in measure 4.

2 Fl.  
2 Ob.  
2 Cl.  
in A.  
2 Fag.  
1. 2.  
Hr. in E.  
3. 4.  
1. Vl.  
2. Vl.  
Vla.  
Vlc.  
Cb.

cresc.  
zu 2  
mf cresc.  
zu 2  
cresc.  
zu 2  
cresc.  
mp cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.

This system contains measures 5 through 8. The woodwinds and strings continue their parts, with many instruments marked with crescendo (cresc.) or mezzo-forte crescendo (mf cresc.). The woodwinds have more active melodic lines, including some sixteenth-note passages. The strings maintain their rhythmic accompaniment. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with various dynamic markings (f, cresc., ff) and tempo markings (Allegro) indicating the performance style. The instruments listed on the left include 2 Fl., 2 Ob., 2 Cl. in A., 2 Fag., Hr. in E., 3.4., 2 Trp. in C., 2 Pos., B-Pos. u. Tb., Pk., 1. VI., 2. VI., Vla., Vcl., and Cb. The score includes various musical notations such as notes, rests, and articulation marks.

This is a page from a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left are:

- 2 Fl.
- 2 Ob.
- 2 Cl. in A.
- 2 Fag.
- 1. 2. Hr in F.
- 3. 4.
- 2 Trp. in C.
- 2 Pos.
- B.-Pos. & Tb.
- Pk.
- 1. VI.
- 2. VI.
- Vla.
- Vlc.
- Cb.

The score includes dynamic markings such as *mp*, *f*, and *mf*, and articulation like *espress.*. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The page is marked with a large 'H' at the top and bottom, and a '2' in the middle. The bottom of the page is marked with a large 'H'.

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1.2.  
Hr. in F.

3.4.

2 Trp.  
in C.

2 Pos.

B.-Pos.  
u. Tb.

Pk.

1.Vl.

2.Vl.

Vla.

Vlc.

Cb.

zu 2

2 FL. *ff* *J*

2 Ob. *ff* *J*

2 Cl. in A. *ff* *mf*

2 Fag. *zu 2* *ff* *mf*

1.2. Hr. in F. *ff* *f* *J*

3.4. *ff* *f* *dim.*

2 T.p. in C. *ff* *f*

2 Pos. *ff*

B-Pos. u. Tb. *ff*

Pk. *ff* *Muta in E H*

1. VI. *ff* *J* *dim.*

2. VI. *ff* *dim.*

Vla. *ff* *dim.*

Vlc. *ff* *dim.*

Cb. *ff* *dim.* *J*

2 Fl.

2 Ob.

2 Cl. in A.

2 Fag.

1.2 Hr. in F.

1. Vi.

2. Vi.

Vla.

Vlc.

*p*

*mf*

*p dolce*

*dim.*



[illegible]

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1.2. Hr.  
in E.

1. VI.

2. VI.

Vla.

Vlc.

Cb.

*mp*

*espress.*

*p*

*pizz.*

*divisi*

*arco*

*zu 2*

*p*

2 Ob.  
2 Cl.  
in A.  
2 Fag.  
1. 2.  
Hr. in E.  
3. 4.  
Hr. in F.  
2 Trp.  
in C.  
1. Vl.  
2. Vl.  
Vla.  
Vlo.  
Cb.

*p*  
*p*  
*p*  
*p*  
*p*  
*pizz.*  
*arco*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*p* *cresc.*

zu 2.  
*mf*

2 Fl.  
2 Cl.  
in A.  
2 Fag.  
1. 2. Hr.  
in E.  
2 Trp.  
in C.  
2 Pos.  
B-Pos.  
u. Tb.  
1. Vl.  
2. Vl.  
Vla.  
Vlc.  
Cb.

*L*  
*zu 2*  
*p*  
*rinfs.*  
*pespress.*  
*p*  
*pp*  
*B-Pos.*  
*pp*  
*L*  
*rinfs.*  
*rinfs.*  
*rinfs.*  
*rinfs.*  
*rinfs.*  
*rinfs.*  
*pespress.*  
*rinfs.*  
*pespress.*  
*L*  
*rinfs.*  
*pespress.*

2 Fl. *su 2*

2 Ob.

2 Cl. in A. *su 2*

2 Fag.

1.2. Hr. in E.

3.4.

2 Pos. *in E*

B-Pos. u. Tb.

1.Vl. *rinfx.*

2.Vl. *rinfx.*

Vla. *rinfx.*

Vlc. *p*

Cb. *p*

1. *p espress.*

1. *p espress.*

*cresc.*

*p molto espress.*

*mf molto espress.*

*cresc.*

*cresc.*

2 Ob. *1.*

2 Cl. in A. *1.*

2 Fag.

1.2. Hr. in E.

3.4.

1.Vl. *dim.*

2.Vl. *dim.*

Vla. *f*

Vlc. *f*

Cb. *f*

*p*

*p espress.*

*espress.*

*pizz.*

2 Fl. 1. *p espress.*

2 Ob. 1. *p*

2 Cl. in A. 1. *mf*

1.2. *p*

Hr. in E. 4. *p*

3.4. *p*

Vla. *p*

Vic. *p*

Cb. *arco*

M

2 Fl. 1. *p*

2 Ob. 1. *p*

2 Cl. in A. 1. *p*

2 Fag. 1. *p*

1.2. *p*

Hr. in E. *p*

3.4. *p*

M

1. Vl. *p espress.*

2. Vl. *p espress.*

Vla. *p*

Vic. *p*

Cb. *p*

2 Fl. *mf cresc.* *zu 2*

2 Ob. *cresc.* *zu 2*

2 Cl. in A. *cresc.* *zu 2*

2 Fag. *cresc.*

1. 2. Hr. in E. *cresc.*

3. 4. *cresc.*

2 Trp. in C.

2 Pos. *mp*

B.-Pos. *mp cresc.*

u. Tb.

Pk. *f*

1. VI. *cresc.*

2. VI. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

2 Fl. *cresc.* *ff* zu 2

2 Ob. *cresc.* *ff* zu 2

2 Cl. in A. *cresc.* *ff*

2 Fag. *cresc.* *f* zu 2

1. 2. *cresc.* *ff* zu 2

Hr. in E. *cresc.* *ff*

2. 4. *cresc.* *ff*

2 Trp. in C. *cresc.* *ff*

2 Pos. *mf* *cresc.* *ff*

B. Pos. u. Tb. *mf* *cresc.* *ff*

Pk.

1. Vl. *cresc.* *ff* *f*

2. Vl. *cresc.* *ff* *f*

Vla. *cresc.* *ff* *f*

Vlc. *cresc.* *ff* *f*

Cb. *cresc.* *ff* *f*

[illegible]

2 Fl. *zu 2* *f* *cresc.*

2 Ob. *cresc.*

2 Cl. *zu 2* *f* *cresc.*

in A. *cresc.*

2 Fag. *cresc.*

1. 2. Hr. in E. *cresc.*

3. 4. *cresc.*

2 Trp. in C. *cresc.*

2 Pos. *zu 2* *cresc.*

B. Pos. *B. Pos.* *mf* *cresc.*

u. Tb. *cresc.*

Pk. *mf* *cresc.*

1. VI. *cresc.*

2. VI. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*



2 Fl. *ff* *p espress.*

2 Ob. *ff* *p*

2 Cl. in A. *ff* 1. *f espress.* *dim.*

2 Fag. *ff* *p*

1. 2. *ff* 1. *p espress.*

Hr. in E. 3. 4. *ff*

2 Trp. in C. *ff*

2 Pos. *ff*

B.-Pos. u. Tb. *ff*

Pk.

1. Vl. *ff* *p espress.*

2. Vl. *ff* *p espress.*

Vla. *ff*

Vlc. *ff* *pizz.* *mf*

Cb. *ff* *pizz.* *p*

0

2 Fl. *pp*

2 Ob. *pp*

2 Cl. in A. *pp*

2 Fag. *pp*

1. VI. *pizz.* *pp*

2. VI. *pizz.* *pp*

Vla. *pp*

Vlc. *arco* *pp*

0 *pp*

2 Fl. *cresc.*

2 Ob. *cresc.* *rinfs.*

2 Cl. in A. *cresc.* *dim.* *p*

2 Fag. *pp* *cresc.* *rinfs.* *sf*

3. 4. Hr. in E. *pp* *pp cresc.*

1. VI. *cresc.* *rinfs.* *sf* *dim.* *p*

2. VI. *cresc.* *rinfs.* *sf* *dim.* *p*

Vla. *cresc.* *rinfs.* *sf* *dim.* *p*

Vlc. *pp* *cresc.* *rinfs.* *sf* *p*

Cb. *arco* *sf*

[illegible]



1. Fl. *mf* *cresc.*

2. Ob. *mf* *cresc.*

2. Cl. in A. *mf* *cresc.*

1. Fag. *mf* *cresc.*

1. 2. *mf* *cresc.*

1. 2. in E. *mf* *cresc.*

3. 4. *mf* *cresc.*

3. Trp. in C. *mf* *cresc.* *mf* *cresc.*

2. Pos. *mf* *mf cresc.*

R. Pos. *mf*

u. Tb. *mf*

Pk. *mf* *cresc.*

1. VI. *mf* *cresc.*

2. VI. *mf* *cresc.*

Vla. *mf* *cresc.*

Vlc. *mf* *cresc.*

Cb. *mf* *cresc.*

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1. 2.  
Hr. in E.

3. 4.

2 Trp.  
in C.

2 Pos.

B.-Pos.  
u. Tb.

Pk.

1. VI.

2. VI.

Vla.

Vlc.

Ch.

Q

2 Fl. *p* *ff* *p espress.*

2 Ob. *p espress.* *ff* *p espress.*

2 Cl. in A. *p espress.* *ff* *p*

2 Fag. *p espress.* *ff* *p*

1. 2. *p* *ff* *p*

3. 4. *p espress.* *ff*

2 Trp. in C. *ff*

2 Pos. *f*

R-Pos. u. Tb. *f*

Pk. *ff*

1. Vi. *p espress.* *ff* *p*

2. Vi. *p espress.* *ff* *p espress.*

Vla. *p espress.* *ff* *p*

Vcl. *p espress.* *ff* *p*

Cb. *p* *ff* *p*

2 Fl.  
2 Ob.  
2 Cl.  
in A.  
2 Fag.  
1. 2.  
Hr. in E.  
3. 4.  
1. VI.  
2. VI.  
Vla.  
Vlc.  
Cb.

2 Fl.  
2 Ob.  
2 Cl.  
in A.  
2 Fag.  
1. 2.  
Hr. in E.  
3. 4.  
1. VI.  
2. VI.  
Vla.  
Vlc.  
Cb.



2 Fl. *f* *cresc.* *ff sempre*

2 Ob. *f* *cresc.* *ff sempre*

2 Cl. in A. *f* *cresc.* *ff sempre*

2 Fag. *f* *cresc.* *ff sempre*

1. 2. Hr. in E. *f* *cresc.* *ff sempre*

3. 4. *f* *cresc.* *ff sempre*

2 Trp. in C. *f* *cresc.* *ff sempre*

2 Pos. *f* *cresc.* *ff sempre*

B. Pos. u. Tb. *f* *cresc.* *ff sempre*

Pk. *ff* *cresc.* *ff sempre*

1. Vi. *f* *cresc.* *ff sempre*

2. Vi. *f* *cresc.* *ff sempre*

Vla. *f* *cresc.* *ff sempre*

Vlc. *f* *cresc.* *ff sempre*

Cb. *f* *cresc.* *ff sempre*

2 Fl. *mf* *cresc.* *zu 2*

2 Ob. *mf* *cresc.* *zu 2*

2 Cl. in A. *mf* *cresc.*

2 Fag. *mf* *cresc.*

1.2. Hr. in E. *mf*

3.4. *mf* *cresc.* *zu 2*

2 Trp. in C. *ff* *mp* *cresc.*

2 Pos. *f* *p*

B. Pos. u. Tb. *f* *p*

Pk. *mp*

1. VI. *mf molto passionato.* *cresc.*

2. VI. *mf molto passionato* *cresc.*

Vla. *mf molto passionato* *cresc.*

Vcl. *mf molto passionato* *cresc.*

Cb. *mf molto passionato* *cresc.*

**S Grandioso.**  
zu 2

2 Fl. *cresc. molto* *ff*

2 Ob. *cresc. molto* *ff*

2 Cl. in A. *cresc. molto* *ff*

2 Fag. *cresc. molto* *ff*

1. 2. Hr. in E. *ff*

3. 4. *ff*

2 Trp. in C. *cresc. molto* *ff*

2 Pos. *ff*

B.-Pos. u. Tb. *ff*

Pk. *ff*

**S Grandioso.**

1. VI. *cresc. molto* *ff*

2. VI. *cresc. molto* *ff*

Vla. *cresc. molto* *ff*

Vlc. *cresc. molto* *ff*

Cb. *cresc. molto* *ff*

**S**

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1. 2.  
Hr. in E.

3. 4.

2 Trp.  
in C.

2 Pos.

B. Pos.  
u. Tb.

Pk.

1. VI.

2. VI.

Vla.

Vlc.

Cb.

zu 2

zu 2

p.

2 Fl.

2 Ob.

2 Cl.  
in A.

2 Fag.

1. 2.  
Hr. in E.

2. 4.

2 Trp.  
in C.

2 Pos.

B.-Pos.  
u. Tb.

Pk.

1. Vl.

2. Vl.

Vla.

Vlc.

Cb.

This is a page from a musical score, likely for a symphony. The page contains 14 staves of music, each labeled with an instrument or section. The instruments are: 2 Fl. (Flute), 2 Ob. (Oboe), 2 Cl. in A. (Clarinet in A), 2 Fag. (Bassoon), Hr. in E. (Horn in E), 2 Trp. in C. (Trumpet in C), 2 Pos. (Poson), B. Pos. u. Tb. (Bass Poson and Double Bass), Pk. (Percussion), 1. Vl. (Violin I), 2. Vl. (Violin II), Vla. (Viola), Vic. (Violoncello), and Cs. (Double Bass). The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent 'ff' (fortissimo) marking is visible on the Percussion staff. The score is arranged in a standard orchestral format, with the woodwinds and strings in the upper half and the brass and percussion in the lower half.